

# MUSICAL FOUNTAIN

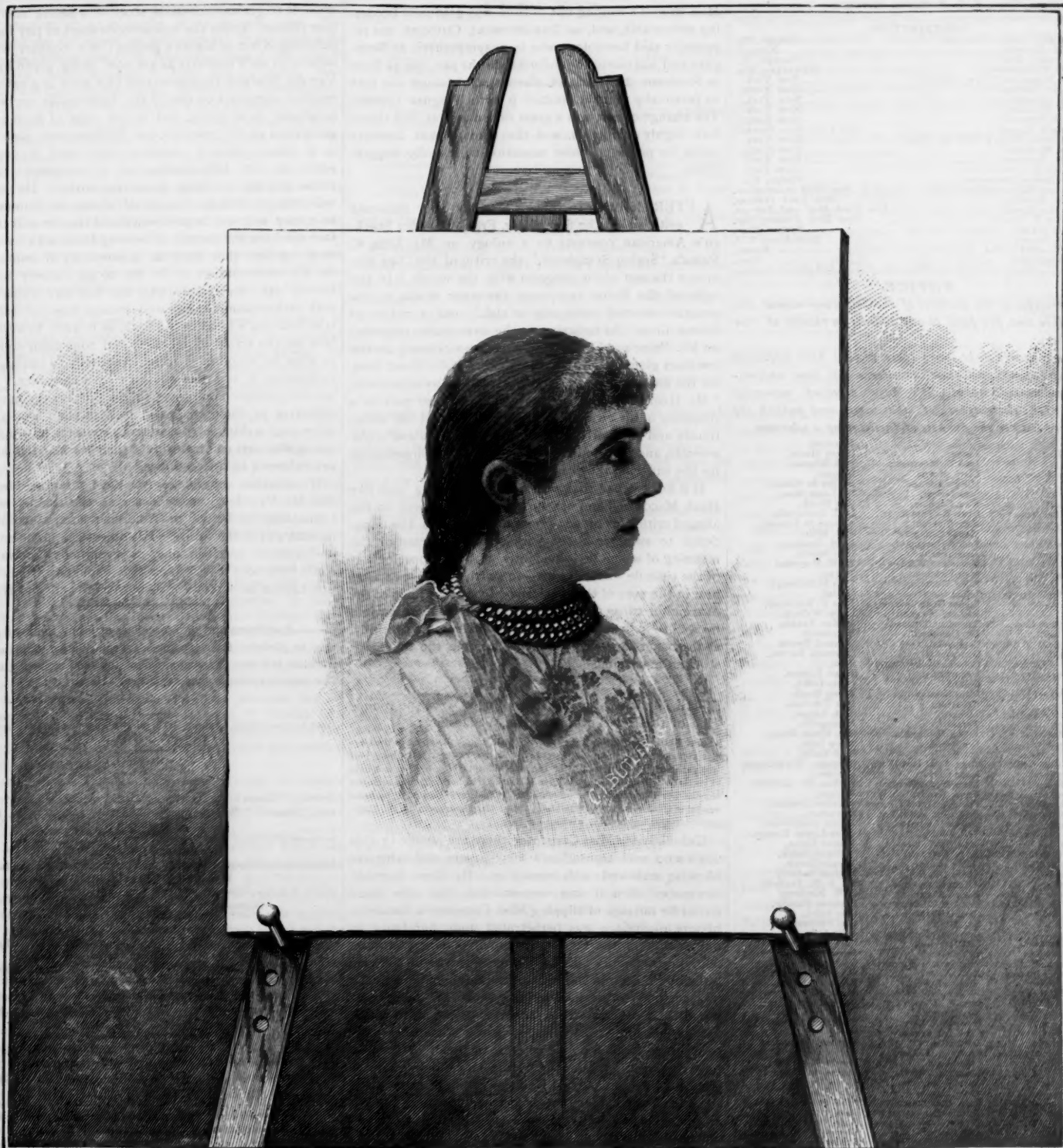
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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ADELE AUS DER OHE.

## THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During nearly eight years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Sembrich, Christine Nilsson, Scialchi, Trebelli, Marie Rose, Anna de Bellocas, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bobber, Mme. Fernandes, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Gelstinger, Fursch-Maddi, Catherine Lewis, Zélie de Lussan, Bianche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitt, Friedrich von Totow, Franz Lechner, Heinrich Marschner, Frederick Lax, Nestore Calvino, William Courtney, Josef Staudigl, Lulu Veiling, Mrs. Minnie Richards, Florence Clinton-Sutro, Callia Lavalles, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsen, C. Mortimer Wake, J. O. Von Prochaska, Edward Grieg, Eugene D. Albert, Lili Lehmann, William Candidus, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Eranini, King Ludwig II, C. Jos. Brambach, Henry Schradieck, John F. Luthier, John F. Rhodes, Wilhelm Gericks, Frank Taft, C. M. Von Weber, Edward Fisher, Kate Rolia, Charles Rehm, Harold Randolph, Minnie V. Vanderveer, Lucca, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Januschek, Genevieve Ward, May Fielding, Ellen Montejo, Lillian Olcott, Louise Cape Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantine Sternberg, Dengrenoot, Galassi, Hans Balatka, Arbuckle, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Gleason, Louis Blumenberg, Mr. & Mrs. Frank Van der Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Franz Volkman, Julius Riets, Max Heinrich, E. A. Lefebvre, Ovide Musin, Anton Udvardl, Alcuin Blum, Joseph Koegel, Dr. Josef Godoy, Carlje Petersiles, Carl Retter, George Gemlinder, Emil Liebling, Van Zandt, W. Edward Heimesdehl, Miss Clemell, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz List, Christine Desport, Dora Henningsen, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Fradel, Emil Sauer, Jesse Bartlett Davis, Dory Burmeister-Petersen, Carlos Sobrin, Willis Nowell, August Hyllested, Gustav Hinrichs, Xaver Scharwenka, Heinrich Bortel, W. E. Haslam, Marchesi, Henry Mason, P. S. Gilmore, Neupert, Herbert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Newman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Edmund Tearle, John T. Raymond, Lester Wallack, McKee Rankin, Boucault, Edmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scarie, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junk, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emma Hamila, Otto Sutro, Carl Faeltner, Belle Cole, Carl Millöcker, Lowell Mason, George Biset, John A. Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hau-King, Pauline L'Allemant, Verdi, Hummel Monument, Hector Berlioz Monument, Haydn Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate, Isaac Jordan, Hans Richter, Therese Herbert-Foerster, Bertha Pierson, Carlos Sobrin, Willis Nowell, William Mason, Padeloup, Anna Lankov, Maud Powell, Max Alvary.

"DOCTOR" is a very promiscuous title in America. The preacher is a "doctor." The school principal is a "doctor." The family physician is a "doctor." The druggist is a "doctor." The veterinary surgeon is a "doctor." The dentist is a "doctor." The manufacturer of patent medicines is a "doctor." The remover of pedal excrescences "without pain" is a "doctor." And so on. There are almost as many "doctors" in the North as there are "colonels" in the South. But this is a free country. In Germany, under the despotism of a monarchy, this freedom is not allowed. An American tooth carpenter has just been fined in Berlin for putting "doctor" on his cards. We good-naturedly and sincerely advise "Dr." Ernst Eberhard to drop the self-inflicted handle to his name on his intended visit to the fatherland.

WE feel some little personal gratification over the fact that the cast of "Tristan und Isolde," as given at the Metropolitan Opera-House on last Monday night, showed two changes which we some time ago advocated. Miss Marianne Brandt and Adolph Robinson were eliminated from the program, and in their stead Miss Meisslinger and Mr. Von Milde were substituted. Miss Brandt's singing out of tune was gradually becoming unbearable, and, as THE MUSICAL COURIER has repeatedly said heretofore, she is unsympathetic as *Bran-gäne* and histrionically understands the part just as little as Robinson does that of *Kurwenal*, although she told us personally that she studied it with Wagner himself. The change of cast was a great improvement and therefore highly acceptable, and the management deserves praise for paying so close attention to friendly suggestions.

AFTER devoting two-thirds of a not very elaborate criticism on the first of Mr. Frank Van der Stucken's American concerts to a eulogy on Mr. John K. Paine's "Spring Symphony," the critic of the *Sun* dismisses the rest of the program with the words, "In the light of the Paine symphony the other works on the program seemed unhappily trivial," and a notice of fifteen lines. As ludicrous as the over-praise bestowed on Mr. Paine's work is, it is yet not so sickening as the few lines given to Mr. Huss's "Rhapsody." These lines, for the amusement of our musical readers, we reproduce: "Mr. Henry Holden Huss played the piano part in a rhapsody of his own composition. It started off ambitiously and stridently with augmented octaves and major sevenths, and developed little melody as compensation for the suffering they caused."

Is it not too bad that works of rising young men like Huss, Macdowell and others should be exposed to the alleged criticisms of an ignoramus who has the impudence to swagger about with technical terms of the meaning of which he is evidently as little conscious as of the ridicule—nay, disgust—to which their use exposes him in the eyes of the musically educated readers of the *Sun* and of those who are criticised? The *Sun* would do well to look into this matter a little more carefully, as the paper can hardly afford to become the laughing-stock of musicians.

THE following startling item of news went the rounds of the New York press last Wednesday:

Miss Nettie Carpenter, the young violinist, who is to appear in the Gerster concert, went shopping yesterday with her mother. Her long hair was gathered in a knot, and after the prevailing fashion her hat was held in its place by long hairpins. When she arrived at her home and removed her hat her back hair came off with it. It had been deftly cut by some vandal in a crowded dry-goods shop. Miss Carpenter went to the Campanini concert last evening without her hair.

Unluckily for Miss Carpenter there are people in this town who read transatlantic newspapers and who are likewise endowed with memories. By these horrible newspaper men it was remembered that the same dastardly outrage of clipping Miss Carpenter's luxurious hirsute appendage was perpetrated upon her twice in one season in the United Kingdom of Great Britain, and, if our memory fails us not, once it was in the city of Dublin. Seen in the light of these remembrances the hair-cutting story falls but little short of stolen diamonds and other startling advertising dodges to which less gifted artists than Miss Carpenter sometimes have to resort to awaken public interest in them. We would have no objection, however, to the hair-clipping advertisement if it were carried into execution in reality upon some of the male members of the virtuoso guild, some of whom could well dispense with their superfluous hair.

Apropos of advertising schemes, we will mention that we are just in receipt of an Aix-la-Chapelle newspaper which contains a severe criticism on Anton Schott's appearance in that city as *Lohengrin* and on his lack of

voice, and then in another column tells of the tenor's great courage in rescuing a baby and some cattle from a burning farm. People who remember Schott's trained-pigeon story in the Berlin papers will knowingly smile when reading of his other exploits.

## THE AMERICAN CONCERTS.

IT is hardly more than fair to comment on the cycle of Mr. Frank Van der Stucken's five concerts, the programs of which are made up entirely of the works of American-born composers, in any other way than by praising the good intentions of the projector of such an undertaking, and it is not saying too much that Mr. Van der Stucken has earned the gratitude not only of those whose works were performed on these occasions, but also of the entire guild of musical writers now living in this country and of those to follow after them. The encouragement thus given will bear good fruit, and that Mr. Van der Stucken's previous efforts have already done so cannot be denied by anyone who impartially compares the five American programs with any that were formerly given, even by the Music Teachers' National Association.

In a country where it is as yet almost absolutely impossible to get an orchestral score of a native composition printed, unless the composer chooses to pay for the publication out of his own pocket; in a country where, outside of such concerts as are now being given by Mr. Van der Stucken, the appearance of a work of a native or resident composer on one of the fashionable orchestral programs is a rarity, and in the case of such an organization as, for instance, our Philharmonic Society, it is a thing entirely unknown—in such a country what is the inducement for a composer to go to the trouble of writing orchestral works? He knows well enough that he cannot sell them; he knows also that they will not be performed and that he will therefore not have the chance of hearing them with his physical ear and thus have an opportunity of improving on his orchestration, as he has to go entirely by his mental ear. Everybody who has had any experience with orchestration knows well enough how necessary it is to hear one's ideas in the flesh, as it were, to verify in how far the actual sound effect and tone color come up to what he imagined it to be, eventually to change and improve on it, and thus to learn by experience. How are our younger composers to do this, if they have no orchestra at their command to play their works and when such a thing as conservatory concerts, at which the young students can try or have their works tried, are as yet unknown in this country?

We therefore reiterate, as we have often said before, that Mr. Van der Stucken deserves the thanks of the community in behalf of American composers of the present and of the future. His object is a noble and an undoubtedly unselfish one, as everybody knows and could have seen it last week that monetary remuneration cannot be had out of giving American concerts.

Anecdotes and reminiscences of Jenny Lind will probably be plentiful for some time. A contribution to this sort of literature is a copy of the program of the first concert given in this country by the famous cantatrice. Here it is:

## CASTLE GARDEN.

FIRST APPEARANCE OF MADEMOISELLE JENNY LIND ON WEDNESDAY EVENING,  
11TH SEPTEMBER, 1890.

## PROGRAMME.

## PART I.

Overture ("Oberon").....Weber  
Aria, "Sorgete" ("Mametto Secondo").....Rossini  
Signor Belletti.  
Scena and Cavatina, "Casta Diva" ("Norma").....Bellini  
Mademoiselle Jenny Lind.  
Duet on two pianofortes.....Benedict  
Messieurs Benedict and Hoffman.  
Duetto, "Perpiacera la Signora" ("Il Tarco in Italia").....Rossini  
Mademoiselle Jenny Lind and Signor Belletti.

## PART II.

Overture ("The Crusaders").....Benedict  
Trio for the voice and two flutes, composed expressly for Made-  
moiselle Jenny Lind ("Camp of Silesia").....Meyerbeer  
Mademoiselle Jenny Lind.  
Flutes, Messrs. Kyle and Siede.  
Cavatina, "Largo al Factotum" ("Il Barbiere").....Rossini  
Signor Belletti.  
"The Herdsman's Song," more generally known as "The Echo  
Song".....Mademoiselle Jenny Lind  
"The Welcome to America," written expressly for this occasion  
by Bayard Taylor, Esq.....Benedict  
Mademoiselle Jenny Lind.

Conductor.....M. Benedict  
The orchestra will consist of sixty performers, including the first instrumental talent in the country.

Price of Tickets, Three Dollars. Choice of places will be sold by auction at Castle Garden.

Doors open at six o'clock. Concert to commence at eight o'clock.

No checks will be issued.

Mademoiselle Jenny Lind's Second Grand Concert will be given at Castle Garden on Friday evening, 15th inst.



## The American Concerts.

A SERIES of concerts was begun at Chickering Hall on Tuesday evening of last week which deserved the patronage of every musical American in this city, because the programs for the five concerts arranged by Mr. Frank Van der Stucken, the energetic and aspiring young conductor, were made up entirely of the works of native American composers. Editorially we speak at length of the good effect of these concerts on the cause of a future American national musical art, and it remains for us here only to say what was done and shown at the three entertainments so far given, and to state at the outset that the performances under Mr. Van der Stucken's careful and almost loving guidance, and with his sympathetic interpretation by a large and admirable orchestra and with competent soloists, gave the works of our American writers a chance to be heard under most advantageous circumstances.

The program for Tuesday, the first evening, opened with John K. Paine's "Spring" symphony in A minor—major. The work of the Harvard professor was no novelty, it having been heard here under the direction of the composer before. Considering its author's reputation as *facile princeps* among native composers, it must be called a rather disappointing work, as it is particularly weak in point of invention and not very interesting as regards thematic treatment. The romance in F is a sickly imitation of Raff's slow movement from the "Im Walde" symphony, and only the chorale in the last movement (first appearing in C and later returning in A) is worthy of the author's fame. The symphony was well played and well received. It was followed by an aria for baritone from G. E. Whiting's cantata, "The Tale of the Viking," which Mr. Carl E. Duff sang acceptably. Both Whiting and Paine are Bostonians. A New York representative, Mr. Henry Holden Huss, came next with a rhapsody in C minor for piano and orchestra, which is an extremely interesting work. It is decidedly well written for the orchestra and also for the piano, although the latter part has more an obligato than a real concert character. The composer who, like Arthur Whiting and Mr. Parker—whose names appear on later programs—is a pupil of Rheinberger, of Munich, does ample honor to his celebrated instructor, as he shows both fluent technique in writing and elegance in handling his subjects. The work ought to be somewhat pruned, however, as in its present form it suffers from too many attempts at climaxes and wears through excessive length. The composer played the piano part in person and was deservedly applauded.

L. A. Russell, of Newark, N. J., contributed a pastorella in D for soprano solo, chorus and orchestra, which he conducted in person. It is an extremely inoffensive musical effusion, for which the title of "picnic cantata," which one of the listeners bestowed on it, is not a bad one. The soprano solo in it was very nicely and tastefully sung by Miss Ella Earle.

The most important work on the program was E. A. Macdowell's (now living in Wiesbaden, Germany) symphonic poem in D minor, entitled "Hamlet." It is a pendant to the same composer's "Ophelia," which was brought out by Mr. Van der Stucken last year. It is strong and manly in conception, noble in invention and effectively orchestrated. A not over-ambitious little bit of ballet music, "Dance of Egyptian Maidens," in G minor, from an opera by H. R. Shelley, of Brooklyn, closed the program.

Thursday the second evening's proceedings opened with a well-written and, though somewhat Mendelssohnian, very beautiful overture in E minor, entitled "In the Mountains," by Arthur Foote, of Boston. It was followed by Arthur Whiting's (Boston) piano concerto in D minor, a work full of clever bits of orchestration, some modern and quite harmonic devices, reminding one strongly of Liszt's manner, and a very brilliant handling of the solo instrument. Of the three movements the adagio in A is the most interesting and contains more invention than its companions. The composer, a nephew of G. E. Whiting, is a pianist of no mean abilities, and his work scored a decided success, probably as much on account of his brilliant interpretation as on account of inherent value.

Frederic Grant Gleason our esteemed Chicago contributor, was represented on the program by an arioso in A major from his opera "Montezuma." It is an admirable piece of writing, and ranks among the best we ever heard from an American composer. The invention is of the Gounod style, when that Frenchman was at his best, and the orchestral accompaniment is as polyphonic and strongly suggestive of Wagner's manner in "Die Meistersinger." The arioso was charmingly sung by that beautiful young Cincinnati soprano, Mrs. Corinne Moore-Lawson, who is gifted with as sympathetic a vocal organ as her delivery is pure and unaffected. The audience were so charmed with both the composition and its interpretation (possibly with the lovely singer also) that they insisted on a repetition, which was graciously granted.

The next three short orchestral movements were each of distinct merit, and are deserving of a place on any program. They were Arthur Bird's (now living in Berlin) clever scherzo in D minor, from his symphony in A; Silas G. Pratt's (Chicago) slow movement in G for string orchestra, entitled "Reverie," which is the best thing we ever heard from the pen of that erratic writer, and the "Royal Gaelic March" in B major from Edgar S. Kelley's (San Francisco) music to "Macbeth." The march, though evidently more Celtic in character than Gaelic, is strong, virile, well and effectively orchestrated and is the best number of the entire incidental music that Kelley composed to Shakespeare's drama. These three numbers were admirably played by the orchestra under Van der Stucken.

The closing number on the program was "The Voyage of

Columbus," a cantata for male solos, male chorus and orchestra, with words and music by Dudley Buck, of Brooklyn. It is an important work which will augment Mr. Buck's already great reputation. Among the best numbers are the entire first scene in B flat, the "Vesper Hymn" in E flat, the *Officer's* love song in A minor, and the great fugue "We glorify and bless Thy name," in B flat, which is as fine a specimen of contrapuntal writing as can be found in any modern work of like pretensions. Mr. Buck conducted his own work, often interrupted by enthusiastic applause, and his Brooklyn male chorus, the Apollo Club, sang it with vigor and precision, while the solos were interpreted by Messrs. H. S. Brown, Stuart Colville, J. T. Drill and H. F. Reddall.

The third concert, on last Saturday evening, was somewhat less interesting in program and because of the absence of an orchestra. It brought the following selections:

Organ solo—	
a, Triumphant March.....	Dudley Buck
b, Fugue in A minor.....	Ernest Thayer
Songs—	
a, "Moonlight".....	F. Van der Stucken
b, "Early Love".....	Mrs. Marie Gramm.
Piano solo—	
a, Scherzo.....	William Mason
b, "Loreley".....	Edw. B. Perry
c, "Medea".....	William H. Sherwood
Madrigal, "Fair Daffodils".....	
Pianoforte, four hands—	
a, Scherzo.....	Edgar S. Kelley
b, Tarantelle.....	Edmund S. Mattoon
Songs—	
a, "Sweet Wind that Blows".....	G. W. Chadwick
b, "She Loves Me".....	Mr. Frederick Jameson.
Piano solo—	
a, Mazourka.....	F. Dewey
b, Gavotte.....	Wilson G. Smith
c, Polonaise.....	William H. Days
Festival Magnificat.....	
St. Stephen's choir and organ.	

Mr. Buck's march in D is somewhat conventional, and Mr. Thayer's figure lacks strength; both were performed very clearly and with good taste in registration by Mr. Dossert. Of the piano solos, Mr. Perry's (Boston) "Loreley," in A flat, though a trifle monotonous through too frequent repetition of the same left-hand passage, is pretty. Mr. Mattoon's (Cleveland) tarantelle in A major, for four hands, is effective and well conceived, and Mr. Wilson G. Smith's (Cleveland) gavotte in F major is clever and musicianly, while the rest hardly rises above the level of mediocrity.

Both the songs of Mr. Van der Stucken and of Mr. Chadwick (Boston), the latter more especially, are beautiful and well written. Mrs. Gramm sang the former with good taste and a lovely, rich mezzo-soprano voice, and was prevailed upon to repeat the "Early Love." The lady's breathing and pronunciation, however, are capable of improvement.

The fourth American concert was to take place yesterday afternoon, and the fifth and last will be given with orchestra to-morrow evening. It should be well attended.

## Philharmonic Society.

THE oldest and foremost of our orchestral organizations, the Philharmonic Society, gave its first public rehearsal and concert for the present (forty-sixth) season at the Metropolitan Opera-House on last Friday afternoon and Saturday evening respectively, with the great concourse of regular habitués and subscribers that remain true to the society year in and year out, whatever else may distract the attention of music-lovers in this city.

The performances at this concert were technically the most perfect and musically the most satisfactory that we ever heard under Theodore Thomas, and that is certainly saying a great deal. In the many hundred times that we have listened to Beethoven's immortal C minor symphony, never was it played with more precision, more refinement, and yet more strength, than on this occasion, and even the Riemann changes that Thomas made in the phrasing were this time an improvement, notably the one in the slow movement where the theme is taken up by the 'celli. The symphony was surrounded by Wagner's gloomy "Faust" overture, and Liszt's somewhat lengthy, but withal interesting, symphonic poem "Festklänge," which, in contrast to so many other of Liszt works, is a composition containing a few original ideas. Both well-known works were played admirably.

The soloist of the occasion was Mrs. Camillo Urso, one of the few great violinists of the day. She is an artist of the very first rank, and her playing of Rubinstein's violin concerto, op. 46, must have been a lesson to the half-dozen or so virtuosos on that instrument concertizing in this city. Mrs. Urso's musical conception is broad and noble, her intonation even in the most difficult passages flawlessly pure, her tone rich and sweet and her bowing absolutely masterly. She scored a most pronounced success with a concerto which is but rarely played, as it is one abounding in technical difficulties and was not written with the purpose of catching the ear of the masses. It is in Rubinstein's best vein, and more especially the slow movement in E flat belongs to the most beautiful that the entire violin literature possesses.

It spoke well for the musical composition of the Philharmonic

audience that it evidently was able to appreciate the performances offered it on this occasion to the fullest and applauded with no lack of enthusiasm.

## Thomas Symphony Rehearsal.

AT the second public rehearsal of the Thomas Symphony Orchestra, last Thursday afternoon, the familiar E flat symphony of Haydn was played in its usual form. Paine's "Tempest" music being heard the same week with his "Spring" symphony naturally leads one to make comparisons. The former work is more interesting than the latter both as regards subject and treatment, although the "storm" in the allegro of the "Tempest" is treated in a rather conventional style. The work is melodious. The composer's abundant knowledge of orchestral resources, however, allows him to do a great deal with a rather slender stock of ideas. The same might be said of the "Romeo and Juliet" symphony of Berlioz, with the difference that in this eccentric Frenchman's work there is a vein of *bizarrie* that cannot be found in our American composer. The dramatic symphony of "Romeo and Juliet" is best known to the public by that delightful scherzo "Queen Mab," which has been heard as an excerpt for some years past. It is a marvel of orchestral virtuosity. Both the ball scene and the love scene fall far short of it in interest, although abounding in color and rhythmic surprises, and that astonishing use of instrumental material that almost, but not quite, compensates for poverty of ideas and a lack of development. Miss Gertrude Griswold, a young American soprano, sang the "Herodiade" aria by Massenet in a finished style, but lacking entirely in the qualities that are to be expected in an aria of this description. Her voice is well trained and of the light soprano denomination, without, however, possessing that carrying power which usually distinguishes voices of that order.

The concert proper was to take place last night with a repetition of the above program.

## Miss Adele Aus der Ohe.

MISS ADELE AUS DER OHE was born in Hanover, Germany, and her musical talent became apparent when she was only three years old. At seven, by the advice of Hans von Bülow, she went to Kullak, of Berlin, to study the piano; at eight years she made her debut in public in Berlin, and at ten she played with orchestra both at the German capital and in Hanover. She remained under Kullak's tuition until she was twelve years of age, and then went to Liszt, in Weimar, with whom she studied for seven years whenever he was giving lessons at Weimar. Liszt evinced the greatest personal interest in Miss Aus der Ohe's talent, just as Kullak had done before him, and he often listened to her playing for hours at a time. He gave her recommendations to appear at the German court, and he used to say of her touch that it was as soft as velvet and yet as powerful as that of a man. What pleased the master more than anything else was her playing of his rhapsodies, his "Don Juan" fantasia and his two concertos, and he was so charmed with it that he told her "You must go into the world and show what I have taught you."

Miss Aus der Ohe has played with great success in most of the larger cities of Germany, and this success has certainly not forsaken her in this country, as wherever she has appeared here she has been received with enthusiasm by the public and the critics. An excellent portrait of the young artiste appears on the title-page of to-day's MUSICAL COURIER.

—Walter J. Hall will be the solo pianist at the opening exercises of the Masonic Fair, which will take place at the commandery room of the Masonic Temple next Monday evening. He will also give his first concert next Tuesday, November 29, in Bridgeport.

—W. L. Blumenschein, of Dayton, Ohio, has also been giving a concert, consisting of works of American composers only. The event took place on the 17th, and compositions by J. C. Alden, Jr., W. L. Blumenschein, E. Campion, George W. Chadwick, Arthur Foote, A. M. Foerster, Calixa Lavallée, William Mason, Wilson G. Smith, J. H. Rogers, Constantin Sternberg and Carl Merz and others were played and sung.

—Mr. George H. Wilson, of Boston, prefaces the program book for the concerts of the Kneisel Quartet—for which book he wrote some interesting notes on the chamber-music compositions to be performed during the season—with the following general résumé of the programs:

The programs chosen by Mr. Kneisel and his fellows for performance during the season of 1897-8 present many points of interest. In them can be traced, though not in chronological sequence, the evolution of the string quartet, from the time of Haydn, who first decided the form in which it has since been practiced, to the present day, which honors Brahms as master. How much there is in this passing of composers and styles which fascinates the student and compels the attention of the observant! Follow for a moment the quartet from the hands of the gentle Haydn, whose touch was so genial and transparent. Mozart's handiwork is firmer, more elaborate, the quartet under him had greater substance; but not until Beethoven had reached and passed his fifty-ninth opus are its greatest possibilities attained. These programs show us Beethoven the learner and yet the man of originality, as in op. 18; in op. 59, the man of giant intellect; and in the last quartets that intellect refined by sorrow, until they become the expression of exalted manhood. Beethoven's followers have not been his equals. Mendelssohn practiced the form of the quartet, and with scrupulous nicety; Schumann, a genius elsewhere, sheds upon it only his romantic restlessness; Schubert lends the charm of his poetic nature; Spohr, in all his chamber music, is a self-sufficient melodist; while Brahms, having the intellect and the skill, lacks only the spark of inspiration, which, since the death of the Bonn master, seems to have gone out.



## PERSONALS.

**LAMOUREUX.**—Lamoureux's Wagnerian troubles at Paris are not yet over. He lost heavily by the "Lohengrin" affair at the Eden Theatre, and now the trustees of that house are suing him for damages alleged to have been sustained by his abandonment of the scheme, in which the then manager had half a share. "He sacrificed himself," said the trustees' advocate. "Well and good, but he had no right to sacrifice his partner as well without asking his consent. The performances of 'Lohengrin' promised to be a great success. For the first, the box-office received 25,000 frs. and half the house was given away. When the office closed the receipts were 13,000 frs. for the second night, 9,000 for the third, and 4,000 for the fourth." This may be true, but there were higher considerations than those of money, and Lamoureux very properly yielded to them. It is hard that he should suffer for this. The judge rendered a decision ordering Lamoureux to pay 10,000 frs. (\$2,000), instead of 234,000 frs., the amount for which he had been sued, and his honor remarked that the fine was to be paid, not on account of the stopping of the "Lohengrin" performances, but because some concerts which Lamoureux had also promised were not given. The decision is virtually a great victory for the Paris Wagner conductor.

**SAMARA.**—The opera, "Flora Mirabilis," of the young Greek composer, Samara, was given for the first time a week ago last Thursday in Cologne, and met with considerable success, part of which was undoubtedly due to the excellent singing of Miss Constanza Donita (Miss Seebass, of New York), the soprano, and Seidel, the tenor.

**SAINT-SÆNS.**—It is told that a certain Mrs. Leo Hunter, of Paris, recently invited Saint-Sæns to her dinner party and then, having received his acceptance, announced in the invitations to her other guests that Mr. Saint-Sæns would play. He heard of it, but nevertheless went. As soon as he arrived Mrs. Leo Hunter asked him to play. "Oh, madame, I cannot before dinner," he said, "I am too hungry." Accordingly after dinner she renewed the request. "Ah, but madame," said he, "it is impossible. I have eaten too much at your hospitable board."

**SAURET.**—Emil Sauret, the great violin virtuoso, who was not appreciated to his full value when living in New York some ten years ago, recently played at Dresden with extraordinary success. He performed a new violin concerto in B minor of his own, and Ludwig Hartmann, the well-known critic of the *Sächsische Landeszeitung*, speaks of the work in terms of highest praise.

**DAMROSCH.**—The *Buffalo Courier*, after reprinting the criticisms of THE MUSICAL COURIER and the *New York Times* on Mr. Walter Damrosch's conducting of Beethoven's C minor symphony, adds the following commentary of its own:

There were musicians at the recent festival in Buffalo who criticised him and felt that it ought not to be chronicled that he was wholly approved as a conductor here. The fact that he is a pleasant and agreeable gentleman and a good musician need not blind his friends to the fact that he is still young and inexperienced. Criticism will spur him on to achieve the very things that are lacking now, and make him a conductor above reproach. If we understand Mr. Damrosch, he prefers the knife when it is necessary for his healthy growth, and he is not afraid of the consequences.

**ELSON.**—Mr. Louis C. Elson, the eminent Boston critic, musician and teacher, was in New York last week with his wife and young son, on a short trip of much-needed and well-deserved recreation. Mr. Elson is one of the busiest teachers at the New England Conservatory of Music. A number of other Bostonians brought here by the American concerts were in town last week, among them Arthur Foote and Arthur Whiting.

**LIBERATI SWINDLED.**—Alexander Liberati, the cornet soloist, is out about \$400 by playing at New Bedford, Mass., last week. He was under contract with an Italian named Nicholas Dematty, a confectioner, to give three concerts. Dematty forwarded a check for one-third of the amount of contract, as a guarantee. Liberati then went to New Bedford with Annie Russell, prima donna, Gaudenzi, tenor, and William Wolf Lorriz, pianist. Dematty gave another check for the balance due Liberati, who, upon presenting both checks at the bank, learned that they were worthless. A lawyer took charge of affairs, as Liberati had to return to New York. Dematty skipped the town, and a sheriff attached his store, but now it appears that the stock is more than covered by mortgage, and Liberati will get nothing.

**HOFMANN.**—From London *Punch* comes this; subject, Josef Hofmann:

Night after night you'll prove a sight  
To draw the cute Yankee,  
Because your little hands were made  
To stretch from C to C!

**GERMAN TERMINATIONS.**—The *New York Sun* says on an interesting theme:

It is about time that American singers who study abroad should adopt German terminations to their names rather than Italian. Here is Mr. Edward Scoville, of this city, who has recently made a hit in Italy as a first tenor. He calls himself Edoardo Scovello. German music is getting to be so popular here and the prestige of German training so much greater than that of Italian that it would have been advisable, in a business view, for Mr. Scovell had he called himself Edoard Scovelich, or Schoefel, or Scovelblatt, or Scoveleneimer.

**VERDI.**—A letter from Verdi, dated October 13, 1887, to the Prince de Valori, has just been published. It runs thus: "Monsieur le Prince—I have received your book, 'La Musique et le Document Humain,' in which you have done me the honor to take notice of myself. I thank you much; but, at the same time, I regret my inability to give an opinion upon the philosophy

of your work. I have never sat in judgment either upon an opera or upon technical musical studies, and at my age I am less than ever likely to do so. Will you then, Monsieur le Prince, accept my excuses, and my thanks." The old master is not to be "drawn," even by a prince.

**RUBINSTEIN.**—The *Allgemeine Zeitung*, of Vienna, tells a story that certain holiday-makers, sitting in the court-yard of a hotel, in the neighborhood of Moscow, witnessed with horror the arrival of a van containing a piano. They did not want their holiday spoiled, so they turned the van and its driver out of the hotel. Soon afterward Mr. Rubinstein arrived, and when he could not find his piano said "cuss words," and left the town forthwith.

As this story has gone the rounds of the papers, Mr. J. Becker, the great St. Petersburg piano manufacturer, addresses a letter to the press in which he contradicts this silly canard, saying that Rubinstein, as usual, spent his summer vacation at his country seat, Peterhof, near St. Petersburg, and that the great pianist and composer has not been near Moscow in summer for many a year.

**RUMMEL.**—Franz Rummel has just begun his annual concert tour. The excellent pianist played on the 3d inst. at Rotterdam, thence he went to Belgium, where he plays at Brussels, Liege and Antwerp. On the 23d inst. he gives his first chamber-music soirée at Berlin, and then goes to England for six concerts. In Germany the artist is engaged to play in the following cities: Stuttgart, Augsburg, Dresden, Leipsic, Cassel, Magdeburg, Braunschweig, Greifswald, Frankfurt and others.

**FROM BAYREUTH.**—We learn that, besides Van Dyk, the Belgian tenor, Messrs. Gudehus and Winkelmann will be heard as *Walter* in "Die Meistersinger" at Bayreuth next summer. The performances of this work will be conducted by Felix Mottl, of Carlsruhe, while those of "Parsifal" will be conducted by Levi, of Munich, all reports to the contrary notwithstanding. The performances will begin on July 22 and will last till August 19, and on Sundays and Wednesdays within this period "Parsifal" will be given, while "Die Meistersinger" is to be performed on Mondays and Thursdays.

**CHADWICK, NOT ARCHER.**—The announcement that Frederic Archer would be the conductor of the Boston Orchestral Club was premature, for the choice has fallen on George W. Chadwick, the composer. Lucky club.

## HOME NEWS.

—Miss Sadie Martinot is studying music in Vienna with the purpose of coming back to America and singing in comic opera.

—Mrs. Louise Pyk, the dramatic soprano, will soon give a series of concerts in San Francisco, under the management of Marcus M. Henry.

—The Chevalier de Wartegg is at the Everett House. We hope this does not mean a near invasion into this country of his wife, Minnie Hauk.

—The first quarterly concert of the Cleveland School of Music took place last Saturday, and the program of the proceedings contains some standard vocal and piano numbers.

—George J. Parker, the excellent Boston tenor, has been engaged to sing "Judas Maccabeus" with the Händel and Haydn Society, of that city, on Easter Sunday, April 1, 1888.

—Mrs. Dory Burmeister-Petersen, the Baltimore pianist, will give two pianoforte recitals at Washington, D. C., in December. The programs will embrace works by Bach, Beethoven, Chopin, Liszt, Rubinstein and Floersheim.

—The Chevalier de Konski, a pianist very well known throughout this country and Europe, has decided to take up his residence in Buffalo. He will accept a few pupils for singing and piano lessons. According to a circular which he issues, his method upon the piano is the standard work for study of the Paris, Berlin and St. Petersburg conservatories. Go it easy, old gentleman!

—The first concert of the season of the Columbus (Ohio) Orpheus Club was given with good artistic results on Monday of last week. The male chorus of the society, under the direction of Theodore H. Schneider, Mrs. Teresa Carreño, the pianist; Mrs. Beebe-Lawton, soprano; W. H. Lawton, tenor; Dr. Carl E. Martin, bass, and H. S. Simpson, violinist, shared in the honors of an artistic performance of a good program.

—A correspondent writes from Cincinnati: "The Music Festival Association has engaged the famous English tenor Lloyd for the centennial May festival to be held here in 1888. Mr. Lloyd comes under a contract which provides that he shall sing nowhere else in the United States or Canada. He is the son of Richard Lloyd, who was chorister of Westminster Abbey, and has been for several years the leading tenor of the great English festivals."

—Mr. Walter J. Hall's concert took place at Steinway Hall last Thursday night and an enthusiastic large audience greeted the Messrs. Hall, Herrmann and Hartdegen when they played the well-worn Beethoven trio in C minor in an agreeably conventional fashion. Mr. Hall is a pianist of fair abilities, having a fluent technique, a light, graceful touch that displayed itself to advantage in Saint-Sæns's "Rhapsodie d'Auvergne." The Moskowski tarentella was played by him with brilliancy.

Miss Dora Hennings added considerably to the interest of the concert by her splendid voice and musicianly style of singing. She gave a selection from Nessler's "Trumpeter of Sickingen" in an impassioned way that called for an encore. Miss Hennings' singing of the group of Franz and Schumann's songs revealed her many excellences of voice and method. Mr. Edward Herrmann, the violinist, was overweighted with the "Ciaccona" of Bach, which he played in a precise, scholarly fashion, but lacking in breadth and fervor. Mr. Adolph Hartdegen played Davidoff's polonaise for 'cello solo with much spirit.

—Mr. John Hyatt Brewer, the organist, performed on last Sunday night at the Lafayette Avenue Presbyterian Church, in Brooklyn, for the first time in this country, Rockstrom's oratorio, "The Good Shepherd," written for last year's Gloucester Festival. The soloists were the church quartet, Misses Marie Van and Emma Wilkinson and Messrs. Williams and Burch. The chorus consisted of thirty select voices.

—Prof. Gregorio Curto, the New Orleans music master, died last Saturday morning at the age of eighty-two years. He was a native of Spain, but was educated at the School of Choron, in Paris. He went to New Orleans in 1830, and had resided there ever since, first as a singer in opera, then a church-choir leader, and latterly musical composer and teacher. Two of his pupils, Miss Minnie Hauk and Miss Urban Fleary, have achieved European reputations. More than fifty masses are in use in the Catholic Church, the product of his pen. His funeral was held last Sunday evening from St. Anne's Church and was attended by the élite of the New Orleans public.

—The United Presbyterian Anti-Music Convention, at Xenia, Ohio, adjourned on last Thursday, after a long discussion on the question of instrumental music in churches. A telegram was read from Dr. Fulton, urging the convention to stand by its colors, and that colleges, seminaries and papers should not be given up to the organ. The resolutions reported by a committee were adopted unanimously. The preamble carried a complaint against the General Assembly for refusing relief. The third resolution reads: "That should the assembly further refuse to grant any relief we shall feel at liberty and even constrained to adopt such measures as may be necessary to maintain the purity and integrity of the United Presbyterian Church, even to the extent of a separation from the majority purposing a course of defection."

The executive committee was directed to arrange through the Presbyterian societies, and by other means, to arouse the people to secure the enforcement of discipline against known violations of any of the principles of the church. It is astonishing how pig-headed these ultra-Presbyterians are.

—The Rochester (N. Y.) *Democrat and Chronicle* of last Thursday says:

Edgar H. Sherwood's student recital yesterday afternoon attracted an audience that completely filled the parlors. The program was one of unusual excellence, and displayed in a satisfactory manner the proficiency and progress of those taking part. A noticeable feature was that many of the pupils played without notes, thus showing musical talent as well as intelligent study. H. R. Palmer's new song, "King of the Sea," was rendered in a spirited manner by Edward A. Geier, who brought out its good points effectively. The Mozart sonata for piano and violin was played by Messrs. John W. Streeter and Henry O. Childs with great accuracy, delicacy and artistic attention to expression and shading. Allen Hervey Spencer is a young gentleman who has recently placed himself under Mr. Sherwood's instruction. He played the Beethoven sonata (op. 2, No. 1) with surprising skill and in a style which showed his musical capabilities to be worthy of the fullest cultivation.

Special mention should be made of the playing of Miss Mary E. Chappel, of Auburn. Her selection was Schumann's "Faschingschwank aus Wien," and her mastery of its difficulties was coupled with an intelligent conception of its spirit. Other names on the program were C. O. De Land, Misses J. Etta Frisbie, Katie M. L. Ham, May J. Rogers, Rachel Savage, Ella G. King, Adelaide Rothgangal, Minnie Maud Murdock and Minnie A. Pratt. Some of these pupils have appeared heretofore at Mr. Sherwood's recitals, and gave gratifying evidence of faithful study under methods well calculated to develop their talent. The applause that was frequently given by the audience was well merited.

—This is the program of the piano recital given by Mr. Carl Faelten in Baltimore last Thursday:

a. Overture, D major and adagio, A major.....	Bach
From the church cantatas. Transcriptions by Saint-Sæns. Bourrée, B minor (from the violin sonatas).....	
Sonata, F minor, op. 57. (Appassionata).....	Beethoven
Allegro assai. Andante con moto, attacca. Allegro mo non troppo.	
"Hunter's Evening Song." Transcription.....	Schubert
Moment musical, F minor.....	
Novelet, D major, op. 21, No. 2.....	
"Forest Scenes," op. 82.....	
No. 7. "Bird as Prophet," G minor.....	
No. 8. "Hunting Song," E flat major.....	Schumann
No. 9. "Farewell," B flat major.....	
"Paganini Caprice," E major, op. 3, No. 2.....	
Toccata, C major, op. 7.....	
Ballade, A flat major, 47.....	
Nocturne, C minor, op. 48, No. 1.....	
Valse, D flat major, op. 64, No. 1.....	Chopin
Scherzo, B minor, op. 30.....	

And this is the way in which it was reported in the Baltimore *Morning Herald* on last Friday: "The selections from Bach were: An overture in D major and *adagio*, A major; from the church cantatas, transcriptions from *St. Salsus* and *Bennie* in B minor from the violin sonatas. From Beethoven the selections were: A sonata in F minor, opus 57. From Schubert: 'The Hunter's Evening Song' and the 'Moment Musical,' F minor. The Schumann selections were: 'Novelet,' D major, opus 21, No. 2; 'Forest Scenes,' opus 82; 'Paganini Caprice,' E major, opus 3, No. 2, and 'Jocati,' C major, opus 7. The concert concluded with the following selections from Chopin: Ballade, A flat major, opus 47; nocturne, C minor, opus 48, No. 1; valse, D flat major, opus 64, No. 1; scherzo, B minor, opus 20.



—Boscovitz's first piano recital in Boston takes place next Wednesday at Steinert Hall.

—Theodore Thomas's second young people's concert takes place at Steinway Hall on Saturday afternoon.

—The fifth recital of the pupils of Calixa Lavallée, of Boston, will take place December 1 at the Meinaon.

—The first chamber-music soirée of the Beethoven String Quartet will be given at Chickering Hall on Friday night.

—Miss Amalia Wurm, the contralto, who was very ill this fall, has been restored to health, and is now living at the Belvidere House, where she receives her pupils.

—Miss Etelka Solomonson, 687 Lexington-ave., teaches the piano according to the Leschetitzki method. She is one of the few pupils of the great Vienna master now in this country.

—The route of the Mendelssohn Quintet Club is Alliance, Ohio, to-day; 24th, Canton, Ohio; 25th, Wooster, Ohio; 26th, Delaware, Ohio; 28th, Tiffin, Ohio; 29th, Marion, Ohio; 30th, Belfontaine, Ohio.

—Altogether there are not less than sixteen more or less important operatic and concert performances taking place in New York during the present week. Where is all the musical public to come from to attend them?

—The Oratorio Society give their first public rehearsal for the season at the Metropolitan Opera-House this afternoon and the concert proper takes place to-morrow evening. Mozart's "Requiem" and the third part of Schumann's "Faust" form the program.

—The Symphony Society's second public rehearsal and concert will take place at the Metropolitan Opera-House on Friday afternoon and Saturday evening. Eugene d'Albert's new symphony will be the principal number on the program and Max Alvary is to be the soloist.

—Mr. J. Spencer Curwen, the editor of the London *Tonic Sol Fa Reporter*, who is on a visit to this country, was tendered a reception last Saturday by the New England Public School Teachers' Association in Boston. Mr. Curwen will return to England at an early date.

—The Gerster concert announced for last evening at the Metropolitan Opera-House has been postponed until to-morrow evening. After the rehearsal on last Monday Gerster discovered that she had contracted a slight cold, and, as she was unwilling to disappoint the public by singing when not in good voice, she determined to postpone her appearance. The program for to-morrow will be the same as that announced for last night, and the tickets sold for the first performance will be good for to-morrow. The true reason for the postponement may possibly be sought somewhere else than in Mrs. Gerster's throat. It is asserted that the orchestra could not play under Ferrari's conducting, as he is said to be a poor conductor and only speaks Italian, and therefore could not make himself understood by the members. The latter wanted Nuendorf to conduct the accompaniments, while Gerster insisted upon having Ferrari, and this is where the rub came, but we expect that the trouble will be settled before to-morrow night.

—Novello, Ewer & Co., of New York and London, announce among their latest publications an English edition of Stockhausen's celebrated "Method of Singing," a work which will prove highly interesting to our vocal teachers, as it offers them the opportunity of making themselves acquainted with the method one of Germany's greatest teachers of the art of singing has employed with such extraordinary success. Another very interesting publication is a cantata by Carl Maria von Weber, composed in 1821. This is one of several cantatas composed by Weber for the royal house of Saxony, but never published on account of the special and limited application of the words. It has been re-edited and supplied with new words by Carl Banck, of Dresden, and is called in Trautbeck's translation "The Three Seasons." Other novelties announced by Novello, Ewer & Co. are Volume 15 of their celebrated octavo edition of anthems, "The Red-Cross Knight," a dramatic cantata by Prout; a volume of Gipsy Songs by Karel Bendl; "I love thee," a duet for soprano and tenor, by Sebastian B. Schlesinger, and "The Holy Vision," sacred song, by Charles Gounod.

.... Wagner's symphony in C will be performed for the first time in England at the London Symphony concerts, under Mr. Henschel, on Tuesday, November 29.

....The Emperor of Russia has just conferred the Order of St. Anne, second class, upon Mr. Giulio Ricordi, head of the well-known publishing firm in Milan. Many an artistic recipient of imperial and royal favor has done far less for art than the house of Ricordi.

....The "Don Juan" centenary adds interest to a letter written by Bonaparte to Fouché, his minister of police. It is dated in camp at Boulogne, January 23, 1805, and runs: "Be kind enough to let me know what sort of piece is this 'Don Juan,' which they wish to give at the Opéra and for the expense of which my authority has been asked. I wish to know your opinion of this piece from the popular point of view." Fouché's response is not known, but it is certain that his master always preserved a high appreciation of Mozart's opera. He saw it played for the first time on October 3, 1805, in the Court Theatre at Wurtemberg as he was on his march toward Ulm. "Yesterday," he writes to his brother Joseph, "I heard the German opera of 'Don Juan.' I imagine the music is the same as they are now playing in Paris. It seemed to me to be very fine."

## BOSTON BACON.

THE gentleman who has charge of the musical column of the Boston *Herald*, Mr. F. Presentation Bacon, has again been amusing the musical cognoscenti of Boston with his profound reflections upon the Campanini concerts, which appear to him as high art products that stand forth in bold relief from the gloomy work performed by Mr. Gericke's orchestra. Read his philosophical conclusion on the concert at Music Hall last Friday evening:

All who hold to the belief that the miscellaneous concert is a "thing of the past," that the public of Boston has outgrown the period when Italian music has charms for its musical patrons, and that the composition rather than the artist is the most reliable attraction of the day, would have been unhappy at Music Hall last evening, for all these ideas were shown to be idle and foolish by the attendance of one of the largest and best paying audiences of the season to listen to an old-fashioned selected program, with Verdi, Bellini, Donizetti, Rossini, Ponchitelli, Ricci and Paganini as its prominent composers, and a company of "star" artists as its interpreters. All this must be very discouraging to those who hold that Boston is very, very advanced in its musical culture, and quite above and beyond the rest of the world, except Germany, in its appreciation of "true art." To those who take exceptions to these advanced ideas, and realize that the Boston musical public of to-day is much the same in its tastes as that of a generation ago, the success attending last evening's concert was highly gratifying; and it is to be hoped that the lesson it conveyed will not be entirely lost upon other concert managers and artists contemplating a visit to this city.

In reference to the matinee of Saturday last the erudite pedant says:

The last of the two concerts by the Campanini company, given at Music Hall yesterday afternoon, attracted another large audience of real music-lovers, members of the local body musical who enjoy the melodious compositions of the old school and are not ashamed to own it. Upon the whole these musical patrons compare favorably with those who "sit in solemn silence" and pretend the most rapt admiration for the vagaries of modern composers, and it is an open question at least if the musical culture of Boston would suffer if more entertainments like those of the Campanini company and fewer concerts were given here.

In contrast with these ravings of a most unmusical individual we quote the remarks of the musical critic of the Boston *Traveller*, who says:

Our Italian friends had their innings last night—seventeen and encores—and carried all before them. To have heard the program was like entering upon a somnambulistic state, wherein all that represents advance in musical taste and culture had been erased and the victim had been turned back to musical infancy again. Verdi, Bellini and Donizetti—Donizetti, Verdi and Rossini—were the names, just in the order of their coming.

And having, by chance, been in Boston and present ourselves, we can indorse the last statement fully, and I also add to it what dozens of musical people stated to us, viz.: "Had Joseffy not appeared at these concerts, I should not have attended." Mr. Joseffy was the attraction for that portion of the audience that represented musical Boston. The people who believe as Mr. Bacon does were as unmusical as he is, for they proved it as conclusively in their demand for encores as he does in his absurd so-called musical criticisms.

## German Liederkrantz.

THE first concert of the season was given by this prosperous society at their beautiful hall on East Fifty-eighth-st. on Sunday evening last. The choice program had attracted the members and their ladies in such numbers that even the corridors and ante-rooms were completely blocked.

The program opened with A. Goring Thomas's pretty ode, "The Sun Worshipers," Mr. Silbernagel, tenor, and Mrs. Siedl-Krauss, soprano, singing the solos. The composition, for the first time performed in America, is a very meritorious one, and, together with the thorough work on the part of the full chorus, the soloists and the Thomas orchestra, under the baton of Mr. Reinhold L. Herman, created a most favorable impression. The male chorus sang two charming songs, "Das Heldengrab," by L. Liebe, and an Italian folk-song, "Carmosena," by Gustav Schmidt, with precision and good effect. Mrs. Siedl-Krauss sang two selections from Riedl's "Trompeter von Säckingen" and Lassen's "Summer Evening" superbly, and had to sing again in response to an enthusiastic demand for an encore. Miss Adele Aus der Ohe also scored quite a success and an encore by her masterly playing of Chopin's andante spianato and polonaise.

The concluding piece was Franz Liszt's "Bells of the Strassbourg Dome," faultlessly sung by the full chorus and orchestra, and the baritone solo finely rendered by Mr. Max Treumann.

The gem of the evening, however, as far as performance is concerned, was Beethoven's fantasie, opus 80. The piano solo was magnificently played by Miss Aus der Ohe, and both chorus and orchestra vied with each other in effective work, and as a result the performance was a highly creditable one.

## Opera in German.

ON Wednesday night of last week Meyerbeer's "Le Prophète" was given for the first time this season at the Metropolitan Opera-House before a not over-large or over-enthusiastic audience. The occasion did not demand anything more, for, with the exception of Albert Niemann as *John of Leyden*, who, saving himself in the first act, was grand, as usual, in the coronation scene, the singers were hardly up to the level of the standard Mr. Stanton has accustomed us to look for at the Metropolitan. Miss Brandt as *Fides* acted the part well as

always, but she sang frightfully out of tune all the evening. Mrs. Biro de Marion was simply below criticism as *Bertha*. Chorus and even the orchestra were poor.

On Friday night "Tannhäuser" was repeated with the same cast that interpreted it the previous time. The Saturday matinee performance of "Siegfried," which was given before an absolutely crowded house, despite the bad state of the weather, was the best "Siegfried" performance so far given at the Metropolitan.

On Monday night of this week "Tristan und Isolde" was repeated before a good-sized audience. The changes in the cast were most acceptable. Miss Meisslinger made her debut as *Brangäne*. She sings and acts fairly well; her voice, which lacks character, has more of the mezzo-soprano than of the contralto timbre. Mr. Von Milde as *Kurvenal* acts with dignity, and his singing is always artistic. Lehmann and Niemann, as usual, were grand.

To-night Victor Nessler's "Trompeter von Säckingen" will be given for the first time in this country, and will be repeated at the matinee. On Friday night "Le Prophète" will be the opera.

## Sixth Boston Symphony Concert.

BOSTON, November 19.

THE opening number to-night was Schumann's glorious "Gesoveva" overture, rendered in immaculate symmetry as far as the overture proper was concerned, but I must confess that the reading of the introduction "Langan" puzzled me not a little. It seemed to me as though an air of indecision was uncomfortably apparent. The alternating fanfares between brass and wood had their usual fascination and the climax was effective and fully satisfactory. Reissmann in his work on Schumann says that "the overture gives us a true picture of the romanticism of the Middle Ages." The opera, composed between the years 1847 and 1848, is seldom given. I had the good luck to hear it in Leipzig twice, but, like Mendelssohn, Schumann did not excel in the music-drama, and this work, although musically delightful, is awkward on the boards. Mr. Gericke has one characteristic hand movement enjoining piano on the players, used with such liberality that it becomes decidedly *de trop* in the course of an even-*ing*. He is very exacting in the matter of subdued tone and seemingly a little over-anxious in that direction. The second number was an aria from "Susanne," Handel, sung by Mr. Eliot Hubbard, a young artist of very modest and pleasing manner, with a baritone voice of a quiet and pure but not very powerful quality. Overcoming his slight diffidence, he sang the latter part of the aria, "Oh, let me gaze upon thy face," with refined expression, but seriously endangered his success by carelessness in time and phrasing, causing thereby two serious misunderstandings between orchestra and soloist. In his song selections of Brahms he showed his ability to much better advantage. Mr. Hubbard has a peculiar pronunciation; the words "unhappy" and "guide" were of a very disagreeable tone and his tongue and palate enunciation heavy and clogging at times. He was recalled and made a very pleasant impression taken as a whole.

Liszt, with his "Mephisto Walzer," or "Der Tans in der Dorfchenke," again captivated classic Boston.

The Dvorak Symphony, D minor, No. 9, shows that the great Slavonic or Zechisch composer is fully as much at home in the larger symphonic forms as he is the more piquant suite. Dvorak's versatility is truly surprising. In the first movement I seemed to detect quite a "Meistersinger" strain in the violins quasi à la "Praelud," and in the whole work a strong flavor of "Nibelungen" is traceable. The strongest point in my mind of the first movement is the coda. In the poco adagio (or andante) we are introduced to a melancholy folks chorale with a flavor somewhat like the theme of Grieg's piano ballade for aesthetic effect. He rises to the usual Dvorakian impassioned strains for violins, which instruments are treated by him with most liberality in this work. This second movement lacks the clearness of thematic outline and structure apparent in the rest of the work.

The finale, with a graceful reminder of one of his earliest "Star Dances," impressed me as being the weakest movement. Taken for what it is, the symphony is not as original or national as the suite of a couple of weeks back.

Our Boston Sunday concerts are quite an institution. Last Sunday the Boston Theatre had Cappa's and Baldwin's cadet band, and such treats as old Irish harps, harpichords, trombone, either, banjo, mandolin quartets, may be enjoyed for 15, 20 or 30 cents. Perhaps the Gilbert and Sullivan transcriptions have stricken musical Boston dumb for the time being. It was a bold stroke of Ernest's, and is really a pleasant change from the smothering strain of super-aesthetic classicism and perfection prevalent in even the tiniest atmospheric wave of this modern Athens.

W. WAUGH LAUDER.

## FOREIGN NOTES.

.... Rossini is to have a monument, erected at the expense of the Italian Government, in the Church of Santa Croce, at Florence, while a statue of Donizetti is to be erected at the composer's native town of Bergamo.

.... It is announced that a series of "young people's concerts" in addition to the regular concerts and public rehearsals of the Boston Symphony Orchestra, will be given by that organization in Boston Music Hall. The scheme has been devised partly because of the inability to answer the demands for admission to the public rehearsals, from 300 to 400 persons having been turned away every Friday since the current season began.

.... The appointment of Mr. F. H. Cowen as conductor of the Philharmonic Society is in every respect satisfactory, not only because the directors have thus secured the best man for the post, but also because it will put a stop to several ridiculous rumors which have been current. The reports that the berth had been offered to Mr. Rubinstein, who took no notice of the application, may now be accepted as a silly joke. However, it was felt desirable that the matter should be settled, so on Saturday last Mr. Cowen was formally offered the post and on Monday he formally accepted it. To enter into comparisons may be invidious, and the ability of such men as Sir Sterndale Bennett, Mr. Cusins and Sir A. Sullivan may be duly respected; but it is only the barest justice to say that Mr. Cowen is assuredly the best conductor who has filled the office at the Philharmonic since Costa resigned in 1854. It is hoped and believed that he will be accorded the same materials which Sir A. Sullivan had, notably the magnificent and now quite unrivaled English Orchestra. It is likewise trusted that he will

have some hand in the selection of the repertory. The deficit on last season was largely due to uninteresting programs and novelties (such as the Gounod concerto) most unfortunately chosen. Mr. Cowen, as real head of the Philharmonic Society, ought easily to be able to put a stop to the pernicious nonsense talked by those who declare that for first-rate performances of great symphonic works it is necessary to have a Teutonic conductor and a German band. Furthermore, as Mr. Cowen has for many years been a sturdy champion of the claims of native art, we may confidently expect that his influence will be cast in the scale in favor of our own composers, who at any rate till very recently have been shamefully neglected by our oldest London orchestral society.—*London Figaro*.

... Incidental to the 500th performance of "Faust" at Paris last Friday some forgotten details of the first representation have been brought to light. Contrary to the American le-

gend and to local experience, "Faust" was not an overwhelming success at first. This fact is now attributed to the political and military agitation of the moment. The French army was about to leave for Italy, and daily departures of troops formed a more attractive lure for the masses than the love of the strains of *Margaret and Faust*. When the Emperor started for Milan the auditorium was suddenly excited, the audience rushing out to see the sovereign and suite pass the Bastille square. It is not universally known either that the original score was much longer. In that first act *Faust* had a trio with his pupils, *Siebel* and *Wagner*, in which there is said to be found one of the most charming inspirations of the composer's. *Margaret* did not enter, as she does now, in the second act, but first appeared to sing the farewell duet with her brother, *Valentine*. There was another romance in the third act for *Siebel*, and of the prison scene about one-half was cut out. An hour's time was thus gained, and

"Faust" was deemed sufficiently condensed for presentation. The tenor role had been rehearsed by a certain Guardi, a shopkeeper, possessing a handsome face, fine voice, and every requirement apparently for the role. The poor fellow became gradually so impressed with the magnitude of his task and so nervous that at the final rehearsal he concluded never to sing at all. It was then that Gounod almost decided to appear himself in the title-role. Finally, Carvalho discovered Barbot, a former classmate of his at the conservatory, and in fifteen days the singer studied the part and appeared in it on the 19th of March, 1859. He did not realize exactly the dream of the composer. Mrs. Carvalho, who is still defined to Parisians as the ideal *Margaret*, was intended originally to sing for the small part of *Siebel*, and Mrs. Ugalde, the original *Gálatea*, was to sing *Margaret*. After a few rehearsals, at the request of Gounod, both artists obligingly exchanged roles.

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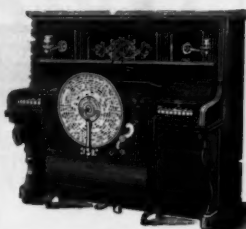
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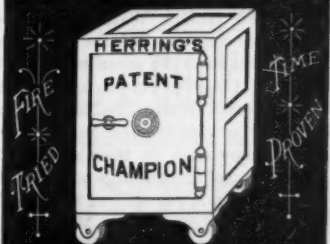
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NEW YORK, WEDNESDAY, NOVEMBER 23, 1887.

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## A PERSONAL MATTER.

I WAS informed a few days ago by Mr. Horace Waters, Jr., that he is considered responsible or partly responsible by his father, Mr. Horace Waters, Sr., for articles that have appeared in this paper, in which the names of Mr. Horace Waters, Sr., T. Leeds Waters, Esquire, and Horace Waters & Co. were mentioned; that he was cognizant of the appearance of these articles or articles to the same effect, or that he inspired them. All I wish to say in reply to his statement is that Mr. Horace Waters, Jr., had nothing whatever to do with the articles in question, and could never have had any knowledge of their appearance until he read them in the columns of this paper. This reply to Mr. Horace Waters, Jr., should be construed in its broadest sense.

MARC A. BLUMENBERG.

SEE the special half-page advertisement of Messrs. Behning & Son in this number of THE MUSICAL COURIER.

MR. JOHN E. HALL, the Western representative of THE MUSICAL COURIER, arrived here from Chicago on Monday and will devour his Thanksgiving turkey in the East. Mr. Hall will return to Chicago next week.

WE understand that the Chickering concert grand has received the gold medal for concert grands and the Kranich & Bach parlor grand the gold medal for parlor grands at the Massachusetts Charitable Mechanics' Association Exhibition, Boston. No medals were offered for uprights.

WE hear that Patterson, maker of the Bridgeport organ and Eastern Cottage organ (which is the same thing), and Patterson organ (which is the same thing), and other named organs (which is the same thing), will soon put pianos on the market. That means another stencil racket. How would this sound for a stencil? Patterson Pianos, Bridgeport! P. P. P., or, in other words, Bang, Bang, Bang!

IT will, no doubt, interest the admirers of fine violins and violin and 'cello players, who may require fine repairing, &c., to learn that George Gemünder, Jr., son of the great George Gemünder, of Astoria, has leased rooms at No. 27 Union-sq., and will open his violin studio for the sale of fine instruments there on December 1. Young Gemünder has our best wishes for future success, which his training and his legitimate course in business will no doubt secure for him.

THE new, improved Emerson pianos—the stiff-back uprights—are now in the front rank as favorites in the piano trade. The company are advertising their pianos in excellent style, and getting the name popularized in all sections of the land. The latest advertisement, especially adapted for the holiday trade, is the following, a facsimile of the cuts now to be found in many journals and magazines:



It is also gratifying to the Emerson Company to be the recipients of spontaneous letters from sources that are best qualified to pass judgment, of which the following are two examples:

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## WHERE THE PIANO WAS MADE.

WE herewith acknowledge the receipt of the following letter from Boston:

Editors Musical Courier:

We have just come in possession, by exchange, of a nearly new piano bearing the name on the fall-board, "Steinert & Sons, Boston;" can you tell us where this piano is made? Very truly yours,

IYERS &amp; POND PIANO COMPANY.

Yes, we can tell. The piano was made by the New England Piano Company, Boston, and this inquiry is but one more additional evidence of the instability of the stencil. While there may be a temporary profit in the sale of a piano sold under a stencil, yet the subsequent chances of damage to a firm-name are such that it does not seem to us a judicious business course to exchange that profit for the risk. If it is wrong for Kimball to stencil, as we have demonstrated, it is wrong that the Steinerts do so and it is wrong that other firms do so. That is the view THE MUSICAL COURIER takes of the stencil.

## Bacon Gets the Injunction.

Another Black Eye for the Stencil Piano.

THE suit of Francis Bacon against Thomas Raven, Alfred J. Newby and John Evans, of the firm of Newby & Evans, for infringement of trade-mark on the Bacon pianos, was heard in special term of the Supreme Court on Monday, by Judge Patterson. Gilbert R. Hawes, of 120 Broadway, represented Mr. Bacon and Leavitt & Keith the defendants. The action was to restrain and enjoin the defendants from putting on pianos manufactured and sold by them the words "Raven, late Raven & Bacon," or words of similar purport.

Francis Bacon testified to facts set forth in his complaint, in the main as follows: That he had been a manufacturer of pianos for the last thirty-five years individually or in the firm of Bacon & Raven or Raven & Bacon, or Bacon & Karr, and for the last seven years he had manufactured pianos under his own name; that he was the only legal successor of the firm of Raven & Bacon and the only piano manufacturer entitled to use the name of the old firm, because at the time of the dissolution of the firm of Raven & Bacon the only members of the firm were Richard Raven, Wm. H. Karr and himself, and that Thomas Raven, the defendant, a nephew of Richard Raven, was not a member of the firm; that Richard had since died and Karr was no longer manufacturing pianos, and hence the witness was the only one entitled to the firm-name; that since the summer of 1885 Newby & Evans had been manufacturing for a Mrs. Middleton and Thomas Raven, separately and together, pianos, on the name-board of which were the words "Raven, late Raven & Bacon," and sold at the warehouses of Newby & Evans, at 20 East Twenty-third-st., while the witness's factory and warehouses were at 19 West Twenty-first-st.; that the pianos so manufactured by Newby & Evans were sold through the agency of

Thomas Raven and Mrs. Middleton; that a large gilt sign in front of the Twenty-third-st. place read "Raven, late Raven & Bacon," and that a circular bearing the same style had been sent out on which were represented certain medals, the originals of which belonged to the old firm of Raven & Bacon, and that Thomas Raven had no right or title to them, but that he had got hold of these medals and the books of the old firm and used them to help on his business.

P. P. Van Arsdale, for the plaintiff, testified to a forty years' experience as a teacher of music, tuner of pianos and dealer, that he had examined the pianos sold by Raven and found them defective in many points and far inferior to the old Raven & Bacon instruments, and that Francis Bacon's present pianos were far superior to even the old firm's make, especially the new upright. Instances of defects in the Raven pianos were a cracked sounding-board, soft wood, improperly seasoned wood, &c. These pianos, the witness said, were known to the trade as "bogus" pianos, because not manufactured by parties whose names were on them; witness had found the Raven piano worthless, uniformly, and an injury to Mr. Bacon's business, and it also deceived the public by creating the belief that Mr. Raven was the successor to Raven & Bacon. These Raven pianos were made years ago before the firm of Newby & Evans was in existence.

Mr. Evans, for the defense, testified in substance that he had supposed his firm had the right to use the words complained of, having been led to that belief by Thomas Raven, and that the firm had acted innocently. Mr. Raven admitted he had not been in business since 1875 or 1876, when he failed, and now had some \$30,000 judgments against him. He had made arrangements with Newby & Evans to sell his pianos.

Mr. Raven's lawyers pleaded the statute of limitations and Judge Patterson so found, and then held that Francis Bacon was the only legitimate successor of Raven & Bacon and granted a perpetual injunction restraining Newby & Evans from using the names "Raven & Bacon," or "Bacon & Raven," or "Late Raven & Bacon," or similar words calculated to deceive the public. Plaintiff waived the \$10,000 damages asked, on the ground that all that was wanted was an adjudication to protect Mr. Bacon's name and rights.

The Newby & Evans piano is one of the best instruments of its class made in this country to-day. The judge, like all judges, was no doubt influenced by the fact that the instruments in Raven's former warehouses, now conducted by Newby & Evans, were stenciled by a name that did not indicate the maker; in fact, that they are stencil pianos. How does this case strike Mr. W. W. Kimball? How many Kimball pianos are there now on sale in the West that also do not indicate by the name who the maker is? The maker of these Kimball pianos might be Hale, or Weser, or Cable, or Swick, or heaven knows who.

## C. C. Briggs &amp; Co.

IT should be understood by all those firms in the piano trade who have not handled the Briggs piano what is already known by those firms who are now representing these instruments, and that is that the Briggs piano is to-day a thoroughly reliable musical instrument and not by name merely a piano. Its status should be defined, so that there can be no question as to the relative position of the Briggs piano among the standard American pianos. Let it be understood that the Briggs piano is made under the auspices of a scale maker who has no superior here, for Mr. C. C. Briggs, Sr., is an expert draughtsman and deviser of scales, who has for forty years made piano construction a study. Every feature of piano making is thoroughly understood by him, and the Briggs firm in their mechanical department could wish for no better head.

The best of material is selected and used in these instruments, first and foremost of which are the actions of Wessell, Nickel & Gross. These actions are regulated by skilled artisans, who obtain the best results. The very best piano wire is used in these instruments; the choicest sounding-board wood; the very best felt and cloth, and all this material is encased in wood selected with the utmost care and regardless of price. The cases are solidly built and the excellence of the finish of the Briggs pianos causes unusual comment. Messrs. C. C. Briggs & Co. have been too modest in their claims, and we take the liberty to suggest to them that they should, in the future, place stress upon the quality of the material they use in the construction of their pianos, as well as the care and attention they bestow upon each individual instrument before it leaves their factory.

—We are pleased to acknowledge the receipt of a very interesting letter from San Francisco, written by Mr. E. S. Votey, of the Farrand & Votey Organ Company, Detroit. Mr. Votey is by this time in Portland, and will return East via Los Angeles, El Paso, Galveston and New Orleans. The following important firms are some of the agents of the Farrand & Votey organs: Lyon & Healy, Chicago; Bollman Brothers, St. Louis; G. W. Strope & Co., Kansas City; Carl Hoffman, Leavenworth; Mueller Music Company, Council Bluffs and Omaha; Knight-McClure Music Company, Denver, and D. O. Calder Estate, Salt Lake City, Utah, and the Bancroft Company, San Francisco.



**SOHMER**

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**SOHMER**

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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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**NEW ENGLAND PIANOS.**

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Illustrated Catalogue sent free.

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**Upright Pianos**

WAREHOOMS:

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FACTORY: 739 AND 731 FIRST AVE.

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Manufacturers of and Dealers in

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**FANCY WOODS,**

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**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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**THE PUBLIC**

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**FISCHER**  
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**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

**GRAND, SQUARE and UPRIGHT.**

— OFFICES AND WAREHOOMS: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



**73,000**

NOW IN USE.

## OPINIONS OF TWO HOUSES.

THE New York *Morning Journal*, some weeks ago, in order to test business feeling in New York city and the immediate vicinity, sent out to a number of representative houses circular letters embodying fourteen queries. Finding among the answers received by the said journal responses from two well-known responsible piano houses, Messrs. Steinway & Sons and Messrs. Sohmer & Co., and deeming the whole matter of some interest to our readers, we hereby reproduce the queries and the opinion expressed by the two piano-houses:

## THE PAST YEAR.

1. Do you consider the general business in your line, for the twelve months ending October 1, 1887, profitable, especially profitable, unprofitable, or especially unprofitable?
2. Has your firm had merely the average prosperity in that line, or is it exceptional in that particular? If the latter, why?
3. Are there any special areas of country in which your line of business has been particularly large or profitable or the reverse? If so, what are these areas; which way are they exceptional, and why?

## THE COMING YEAR.

4. Do you consider that general business in your line for the year following October 1, 1887, will be more prosperous than for the year preceding that date or less so, and why?
5. Do you expect that your firm will have a more profitable business during the coming year than the average of firms in that line? If so, why?
6. Are there any special areas of country in which your line of business will probably be particularly large or profitable or the reverse? If so, what are these areas, what way are they exceptional and why?
7. Do you consider that general business in all lines will be specially prosperous in the year ending October, 1888, or not, and why?
8. Are there particular districts of country in which you have reason to believe that there will be a condition of business for the year ending October, 1888, different from other districts? In which way will they differ and why?
9. Do you consider that in your line the volume of business, outside or the question of profits, will be large or moderate?
10. Outside of the question of volume of business and profit therefrom, do you consider that money will be specially tight or easy, judging from present indications?
11. What legislation do you consider would be desirable or necessary to remove the stringency if such occur? also,
12. What would you suggest as a practical common-sense way of removing such possible stringency without special legislation?
13. Have you any suggestions to make concerning improvements of, or additions to, facilities in banking, local or general transportation, terminal facilities, postal, telegraphic or telephonic communication, which is necessary to or which would generally benefit local business in all lines? and
14. Have you any suggestions to make in the same direction which are necessary to or would benefit local business in your own particular line?

## Steinway &amp; Sons, Pianos, 109 East Fourteenth-St.

1. The business of Steinway & Sons for the year ending October 1, 1887, has been exceptionally prosperous, our production exceeding 3,000 new pianofortes, of which over 1,000 were grand pianos. The volume of business and amount of sales exceeded any one of the previous thirty-four years of our business existence, neither was there a dollar of bad debts made.
2. Our business prosperity for said period of twelve months was above the average, for the chief reason that after the collapse of the "eight hours' daily work" movement of May, 1886, there were no strikes or labor movements to interfere with the steady and healthy development of the trade in first-class pianos. The tightness of the money market in September and October last was disastrous only to several new, small piano concerns, who were expanding business and reprehensible business methods beyond their means.
3. Steinway & Sons occupy an exceptional position in disposing of their pianofortes chiefly in the large cities and art centres of the United States, Europe and other parts of the civilized world. Thus our business is steady and we are not affected to any noticeable extent by local disasters or troubles, such as failure of crops, &c.
4. We believe that the coming year will be equally as prosperous as the past, with perhaps the proviso of the excitement incident to the Presidential nominations and election next summer and fall. We do not anticipate any labor movements or disturbances during the next year.
5. We believe that, like ourselves, a number of American manufacturers of first-class pianos will share with us the expected business prosperity. The progress of the American people for the past dozen years in love and taste for good music and discrimination between really first-class and trashy, cheap pianos, has been really gratifying, and as a result the trade in first-class American pianos, both at home and abroad, has been steadily growing and is prosperous.
6. Substantially answered in Point 3.
7. We believe that general business in all lines for the coming year will be prosperous. President Cleveland's administration of national affairs has been eminently wise, just and prudent, and the whole business community feel that the latter are in perfectly safe hands. Hence the general confidence of business men at present prevailing.
8. Not specially, unless local misfortunes, over-speculation in real estate, or failure of crops should overtake special sections of our country.
9. We believe that the volume of business in our line for the ensuing year will equal, if not exceed, that of any previous year.
10. We believe that an active demand for money will exist and continue until January next, when we anticipate a return to a more normal condition of the money market during the rest of the winter months.
11. We believe that national legislation should provide ways and means by which the many millions of dollars flowing into the United States Treasury every August and September, &c., for duties paid on imported goods, &c., could without unnecessary delay be restored to circulation. In the fall of the year every merchant and manufacturer needs all available funds, and an abnormal tightness of the money market causes widespread disaster and misfortune to merchants, but especially to manufacturers and indirectly to the workmen. Banking facilities and banking capital, lately so much reduced, should be increased in ratio to increasing population and growing volume of business.
12. We do not think that these periodically returning times of money stringency can be removed without legislation, as suggested in point 11.
13. The establishment of banks for business and discount, with ample capital, should be encouraged in all cities and towns, instead of being crushed and hampered by excessive taxation and otherwise. New York as a distributing or receiving point is unrivaled. We send our products all over the civilized world, and find by practical experience that general transportation facilities here are admirable, and that both passenger and freight rates are considerably lower for the same distances in the

United States than in Europe, with additional advantage of more prompt deliveries and less time consumed in transit.

14. No special suggestions to make, being covered by point 13.

## Sohmer &amp; Co., Pianos, 149 East Fourteenth-St.

1. Very profitable.
2. Exceptional. Cause: Energy and a good article.
3. Home trade, Pacific Coast and Western States. Cause: General confidence and careful buying.
4. Expect good trade. Cause: Careful buying and less money drawn from business to speculate with.
5. Yes. Natural growth.
6. No.
7. Yes. General confidence all around.
8. None whatever.
9. Export a large general business.
10. From present indications think money will be easy.
11. Would advocate the abolition of internal revenue and import tax on raw material.
12. Another bankrupt law.

## How Pianos are Built.

## CURIOUS FACTS REGARDING THEIR MANUFACTURE AND SALE.

LAST Sunday's *Sun* published the following article on the subject of pianos:

Pianofortes are no longer manufactured, but are built. Only two or three of the hundreds of piano factories in this country can justly claim to make their instruments from beginning to finish.

Large establishments devoted to the manufacture of some particular portions of the instrument have sprung up of late, and have so revolutionized the art of piano making that in some shops not a single part of the completed instrument is made in the factory.

There are probably a dozen places in New York and vicinity devoted exclusively to the making of cases. A like number make the beautiful and delicate piece of mechanism known as the action, and as many foundries cast the heavy iron plates which sustain the enormous strain of the strings. There are also manufacturers of sounding-boards and of wrest planks into which the tuning-pins are set, carvers of legs, lyres and trusses, importers of felts and cloths, winders of wrapped strings for the lower notes and drawers of thinner wires for the upper notes.

Several large houses make a specialty of pianoforte hardware, and a half-dozen cutters of ivory supply complete keyboards with black keys of ebony and white keys of a medium quality of ivory. Other establishments make keys of various compositions, principally of celluloid, and even the stencil plates for the name are often furnished by the varnish dealer. Thus, nothing remains to be made at the factory but the name, and that is sometimes of the most adroit workmanship.

One of the largest buildings on the west side of this city, with a capacity for turning out the enormous number of sixty to seventy-five completed instruments a week, makes no part of the piano but the name, and quite frequently even that is furnished to them by the dealer who buys largely enough to justify having his own name put on as the maker.

Sometimes a name is manufactured having so close a resemblance to that of some one of the best known makers as to mislead the unwary. Steinweg pianos have been sold to people who may have thought they were buying a genuine Steinway. Hazleman to admirers of the Hazleton, Decker & Brothers, to buyers who fondly believed they had secured a Decker Brothers instrument at a low price, and Webbers by the score have gone into the homes of those who thought they had a bargain in a Weber.

Besides these, dozens of names, purely fanciful, are used by makers whose reputation will not justify demanding a high price for pianos bearing their own name. Of these the Windsor, Paris, Boudoir and Patti pianos are most frequently seen.

It is not, however, to be inferred that all instruments built and put together like blocks in a puzzle are necessarily inferior.

The quality of a pianoforte depends upon two essentials—the scale and the care with which it is constructed and finished.

The scale is a matter of scientific accuracy in form, balance and proportions of the iron frame over which the strings are stretched, and its adjustment to the sounding-board. This is generally most readily arrived at by borrowing from some leading maker. A first-class piano is secured and taken to pieces, the frame or scale is copied, often by making a casting from the original plate, and the new manufacture is equipped with a successful scale, without experiencing any of the delay and disappointment incident to experiments in search of the new and the beautiful.

The case maker is next visited, and it is found that a moderate price will buy a case suitable for a high-class instrument, and one less elaborate, made of lighter material, can be had for a surprisingly small sum.

While the case, which is made of whitewood and ash, veneered with something more expensive, is getting its first coat of the stain which is to turn it into rosewood, ebony or cherry, the skilled workmen are putting the frame and sounding-board together. The stringing is then done, the pins being driven into place with a hammer, instead of being carefully screwed in as in the old-fashioned days of conscientious work and high prices.

While this is in hand the case is glued together, having received its several coats of varnish.

More rosewood pianos are made than of all the other sorts combined, yet few are really veneered with rosewood nowadays.

This is because it is seldom that varnish will not soon show small chinks and cracks on this veneer, and, as a very close imi-

tation can be produced by staining, it is usual to veneer the cases with mahogany or baywood or sometimes with cherry, and then transform it into rosewood or ebony as preferred. No real ebony is ever used for similar reasons, and also because large pieces of ebony veneer cannot be had.

After the stain comes the varnishing. This is frequently done by contract, the varnish foreman receiving a stated price for each instrument finished, hiring his own assistants and buying the varnish himself.

After the case has joined company with the iron frame and sounding-board, the action is placed in position and the wires get the first rough tuning. If the piano is to have any soul, the tone regulator now proceeds to develop it by his skill. But if the price at which it is to be sold does not justify such luxuries as a pure, round and even tone and a crisp, responsive touch, the soul-maker's responsibilities are not exacting.

Fly finishing is done last. This includes putting on lock and hinges, and the instrument is then ready for sale.

It is popularly believed that no plain piano, however fine, can be made to cost the manufacturer more than \$200, and the fact that some of the cheapest are wholesaled at less than \$150 seems to justify that impression. It is thus a matter of comment that in nearly all catalogues the old extravagant prices are quoted, although it is well known that in almost every case the list price is utterly disregarded in making a sale.

Only one house of any repute has had the courage to do away with the long-price system and to face the inference that reduction indicates a cheapening of quality. One great establishment vigorously holds to the high list throughout, giving only a moderate discount even at wholesale, but its patrons seem willing to pay the prices, and a reduction or modification would probably result in a loss of caste.

All piano makers, however, do not grow rich. Within the past few weeks two manufacturers occupying positions among the leaders, have been forced into the hands of the receiver, who, in one case at least, finds but little to receive. Long credits and enormous bills, money borrowed and notes discounted at ruinous rates work havoc among these as with other classes of business men. And without copious advertising a piano maker might as well close his doors. A piano cannot be sold at a fair price unless it is already favorably known.

It requires a long head as well as a deep pocket to make a good piano and to sell it after it is made.

The tricks and devices for selling the cheapest pianos are almost as frequently exposed as the arts of the bunco expert, yet they are profitably practiced every day, and the factories thrive.

A glance at the "for sale" column of the journals will show that one lady will sell, day after day, a rosewood piano, stool and cover for \$50; and the bargain hunter finds, on calling, that it has just been sold, but a beautiful upright, that cost \$450 last May, may be bought for the moderate price of \$175.

Another advertiser, just going to Europe or "declining house-keeping," boldly advertises his magnificent "Windsor," which, by a singular coincidence, has also cost \$450 four months ago, for the same price—\$175. He also has a lot of new furniture in the brightest of plushes and shiniest of varnishes to sell at the same alluring sacrifices. And these people sell enough to enable them to rent the brown-stone houses on fashionable streets in which they linger from day to day, always going, but never gone.

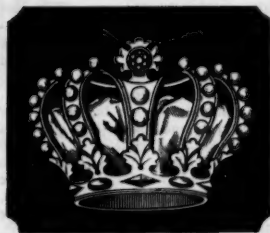
Sometimes the maker finds his stock accumulating on his hands, and he then advertises that he is going out of business and invites correspondence from dealers who may desire to secure a few of his matchless instruments at the ruinously low figure of \$135 each. Of course, no dealer ever replies to these offers, but the bargain hunters do, and often pretend to be dealers so as to deceive the advertiser into selling them a piano at a price that he is only too willing to accept.

[This article, like nearly every article in the daily papers on the subject of pianos, is replete with gross errors and inexact statements. The editors of daily papers should remember that it is beyond the ability of a reporter to do justice to a technical subject like piano building after a few interviews and without special study. The above article will interest the piano trade chiefly on account of its pristine inaccuracies.—EDITORS MUSICAL COURIER.]

## Irving I. Harwood.

WE regret to announce another death in the music trade. Irving I. Harwood, of the Boston firm of Harwood & Beardsley, piano dealers, died suddenly on Tuesday, November 15, having been struck by apoplexy just as he was about to enter the door of his residence. Mr. Harwood was fifty-seven years old, twenty-five of which he spent with Messrs. Chickering & Sons at the factory and warerooms. In 1879, together with Mr. Beardsley, who was also a Chickering employe, he established the firm of Harwood & Beardsley. Mr. Harwood was a machinist and subsequently a piano workman, but soon forged ahead and became a piano salesman of ability and a piano expert. He leaves a wife, an invalid, and a married son and single daughter. The funeral took place on Sunday last from St. James's Episcopal Church, Roxbury, Boston, and was largely attended. What effect his death will have upon the firm of Harwood & Beardsley and on the firm of S. G. Chickering & Co., in which Harwood & Beardsley are interested, we are unable at this time to state.



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Its Mechanism and Tone Perfect. New Styles always  
Lead. It stands Criticism and Thorough Inspection.

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are the best  
Modern Instruments

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others in tone and finish

PROMINENT ARTISTS  
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LONDON, 1851.  
NEW YORK, 1853.  
PARIS, 1855.  
CHARLESTON, 1855.  
BALTIMORE, 1859.  
PARIS, 1867.  
NEW YORK, 1870.  
VIENNA, 1873.

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Wherever Exhibited.

PHILADELPHIA, 1876.  
(Not competing.)  
AMSTERDAM, 1883.  
NICE, 1883-1884.  
LONDON, 1884.  
NEW ORLEANS, 1884-1885.  
(Not competing.)  
LONDON, 1885.

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**LINDEMAN & SONS,**

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WAREHOUSES: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

**Weidenslauffer**  
Berlin Germany  
**Piano Works**  
SPECIALITY: SMALL UPRIGHT PIANOS.

ILLUSTRATED PRICE-LIST ON APPLICATION.

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**PIANOS.**No. 47 QUEEN STREET EAST,  
TORONTO, CANADA.**HEINR. KNAUSS' SONS,**

COBLENZ ON THE RHINE.

ESTABLISHED IN 1832.

**Piano & Manufacturers.****C. A. GEROLD,**

—MANUFACTURER OF—

**GRAND, SQUARE and UPRIGHT PIANOS,**

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

**THE TECHNIPHONE, OR SILENT PRACTICE PIANO.**

A N instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

**THE TECHNIPHONE CO.,**

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7 West Fourteenth Street, New York.

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HIGHEST INTEREST RATE!  
LOWEST DEATH RATE!  
LARGEST DIVIDENDS!  
ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

ALFRED E. HATCH, 2 German St., Baltimore,  
Supt. Eastern Department.

## Trade Notes.

—Heintzman & Co., of Toronto, have started the building of their new piano factory.

—Both of the Woodfords of the Loring & Blake Organ Company, Worcester, have been on the road—one in Pennsylvania and the other in this State.

—E. H. McEwen has personally leased the building 9 West Fourteenth-st., formerly occupied by the E. H. McEwen Company, and will control the Wilcox & White organ for this section.

—Robert A. O'Neil, salesman of the Jesse French Piano and Organ Company, St. Louis, will be married next Wednesday to Miss Ursula Hawk at the residence of the lady's parents, Wisconsin, Pa.

—Since the execution of the Anarchists the trade in Chicago has revived remarkably. At the warehouses of the Sterling Company, on last Saturday, there were only 15 pianos and organs. Mr. Mason, the manager, states that his remittances were far in excess of those of the three or four previous weeks.

—Messrs. Decker & Son's latest styles of uprights in French walnut, mahogany and ebonized woods, with artistic, genuine bronze panels in place of fretwork, are among the attractive instruments now in the market. Messrs. Decker & Son are very busy, and are putting more men to work in the various departments.

—The new retail piano rooms of Hallett & Davis, 179 Tremont-st., Boston, will be occupied this week. The large lower floor will be used for the new uprights and for second-hand pianos, and the offices will also be located on this floor, while on the next floor fancy uprights and grands will be displayed.

—B. C. Sprague, of Portland, Me., has failed. He offers ten cents on the dollar, but his attorney does not exactly know where to get even that percentage out of the assets. S. G. Chickering & Co. and Sohmer & Co. are creditors. So are C. C. Briggs & Co. for a very small amount. The failure was not a large one by any means.

—Messrs. Hazelton Brothers have just completed the first lot of new scale, full iron-plate uprights, and also new scale parlor grands. These instruments are elegant specimens of high-grade pianos which will give thorough satisfaction to musical people, and especially to pianists that understand and appreciate a fine instrument.

—The R. W. Gale piano rooms at No. 7 North Charles-st., Baltimore, were formally opened on the evening of the 18th, when a musicale was given and largely attended. The program was attractive and was received with many tokens of appreciation. This firm represents the Sohmer, the Behr Brothers & Co. and the Newby & Evans pianos.

—Wyman B. Parker, a well-known piano artisan of Boston, died on November 15 at his home in Allston, aged sixty-two.

—We counted last Saturday at the factory office the list of 110 pianos shipped by the Emerson Piano Company last week.

—Paul Pferdner, who has been selling the automatic instruments of the Munro Organ Reed Company in the West, has been in Worcester and New York, and has concluded arrangements with the company and with Merritt Gally, the inventor, to represent those instruments in a very extensive territory, comprising Illinois, Wisconsin, Iowa, Minnesota, Kansas, Nebraska, Texas, Arkansas, California, Oregon, Nevada, Colorado and the Territories.

—The Munro Organ Reed Company, of Worcester, is doing a large trade in automatic musical instruments. In fact the trade in these instruments and in the combination organs is going to be very extensive. We noticed last week that the large factory of the Æolian Organ and Music Company, at Meriden, Conn., is ready to be put under roof. This company is also ready with its various lines of goods for the trade, which will find it to its interest to communicate with the company. See advertisement in this number of THE MUSICAL COURIER.

—Messrs. Hallet & Cumston, Boston, are receiving more than their regular quota of orders from their agents, and are doing a larger trade than at any time during 1887. With the large capital this firm has at its disposal Messrs. Hallet & Cumston could do an immense trade, but Mr. Cumston, notwithstanding the resources at his command, prefers to pursue a conservative course and permit his piano-manufacturing business to develop gradually and within the capacity of the capital he has placed at its disposal. He is doing a large trade as it is, and can afford to select only such firms as are unquestionably able to meet their liabilities.

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rious features of its construction rendered necessary. The case was finished by Johnsen & Norman, of London, and was designed by Alma Tadema. During its recent exhibition in the English metropolis it attracted the attention of connoisseurs of decorative art as well as the entire musical fraternity.

It is a full-size concert grand piano, the case being of ebony, which furnishes a perfect and artistically correct background for the apple and satin wood, oak, ivory and jewels and gold and silver, with which skilled handiwork has rendered a rare and wondrous creation, representing as it does an instrument upon which a fortune has been expended, but priceless as an evidence of the degree to which artistic decoration has been developed. The top of the piano is embellished by inlaid wreaths of apple and satin wood, inclosing Grecian characters in mother-of-pearl. Each wreath is of different design, and appears to be tied together at the top with a crinkled ribbon of applewood, which, tapering off into a slender scroll of satinwood, terminates a brilliant jewel set in a circle of bloodstone, like a dewdrop on the petal of a flower. The entire top of the instrument is beautified in this manner, there being nine wreaths with their inscriptions and bows of ribbon and jeweled bloodstones, and, barring the jewels, appear at first to be painted on the surface, so perfectly has the work been done. The inner or under side of the top when open discloses panels of parchment, separated by rare and costly wood, carved and decorated, upon which the artists and distinguished performers who have the good fortune to test its musical qualities will leave their autographs. The music rack is of solid gold and silver, with side brackets of the same precious metals handsomely engraved, while the inside of the fall-board shows a panel painting its entire length, by Edward J. Poynter, R.A., representing a group of dancing girls. At each end of this painting, which, as a work of art is worth several thousand dollars, are small panels of water-colors under glass. Each front projecting end, at each end of the keyboard, appears to be a gracefully curving tropical leaf in applewood, with satinwood stem, on which is a beautiful ivory carving. The fronts of the legs are also in similar design, the piano seemingly resting upon a gracefully bending leaf with slender ivory stem. The reverse side of the legs, however, display in bold carving a griffin in dark or English oak, the life-like chiseled wings spreading backward over the ebony wood with beautiful effect. The third leg is, of course, in keeping with the other two as regards character of design.

Around the sides of the case, at its base, is an inlaid ivory molding, 2½ inches wide, itself inlaid with ebony in squares, relieved at intervals with jewels of different colors, while extending around the case at its upper rim is a border of exquisitely carved satinwood, below which is a beading of ivory. In the centre of each side is a wreath in ivory inclosing a jeweled Grecian design, while in the centre of the back end of the instrument is an inlaid bronze plaque representing in relief characters symbolical of the muses. The bold and magnificent scroll-work of ivory and in-relief, the leaves and filigree shaded down by wood of various kinds in natural color, represent the work of months by skilled Italian artists. This beautiful creation, conceived by the masterly talent of the great Tadema, is a revelation to the worshippers of art and will stand alike a monument to his greatness as an artist and to the proficiency and skill of those whose toil made possible the fancies of his brain.

Much has been said about the \$50,000 instrument in reference to the case ornamentations interfering with its tonic qualities. We speak from authority when we say this piano is one of the purest and most brilliant toned the Messrs. Steinway ever made. —From the New York Morning Journal, November 16, 1887.

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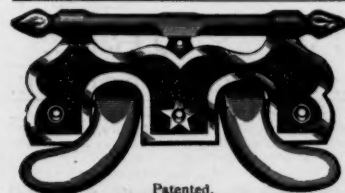
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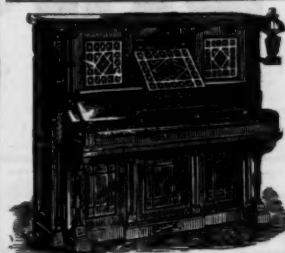


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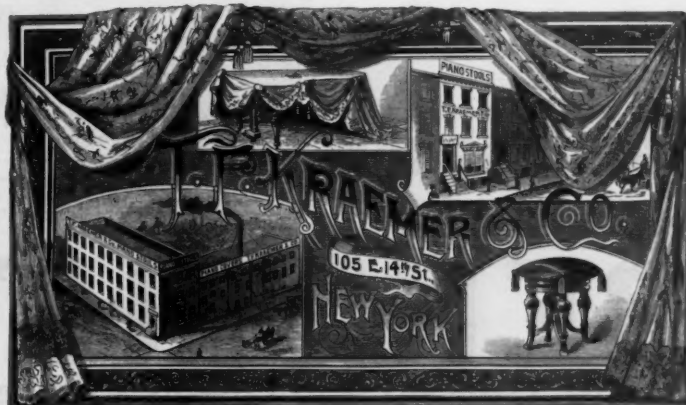
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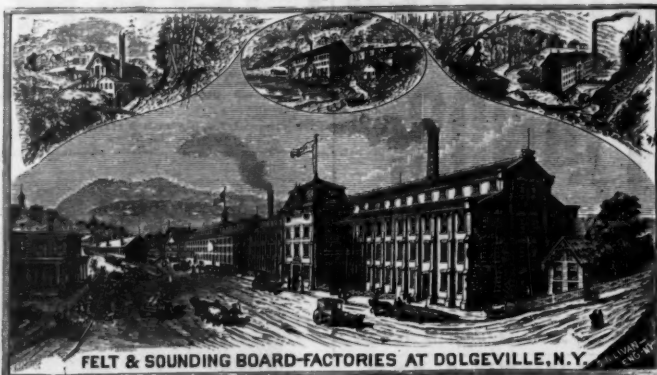


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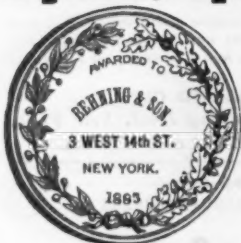
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